

2018

Full Issue of MAPWriting Spring/Summer 2018

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MAPWriting

The Magazine for the MA in Professional Writing at KSU

Professional Development in the Classroom

Opportunities on Campus



Spring Issue 2018

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From the Editor

Looking back at the reasons behind my choice to pursue a master's degree in professional writing, I noticed how focused I was on the academic aspect of the degree and nothing more. I was eager to explore the intricacies of graduate courses, increase my knowledge of writing, and interact with other individuals interested in the field. I was not, however, thinking about opportunities for professional and academic development that would be presented within the class content and outside of the classroom.

My time as a graduate student has provided me with more than academic information, but also great opportunities to further develop myself as a writer and a professional. Through class projects, internships, and outside collaborations, I have learned about different ways of presenting content, networked, and created everlasting relationships with individuals that will forever influence my life in a positive way. These types of opportunities are well and alive in the MAPW, which is why this issue is focused on talking about them.

As I near the end of my graduate studies in the MAPW, I reflect on the different class projects, internships, and collaborations I have had throughout the semesters and feel very thankful for them. I am a better writer because I had a place to practice my writing outside of the classroom with my different internships and outside projects. I am a better communicator, because I was able to work in and was being challenged by different environments that required different approaches to writing. I will be a better professional, because I developed a strong skillset and relationships with individuals who will guide me beyond the classroom. I hope that you, too, take advantage of the opportunities this program will give/gives you. Wishing you all a great summer!

Sincerely,

Estefany Palacio

A Message from our Program Director



MAPW Director, Tony Grooms

“You can’t visit death row,” said MAPW 2018 graduate Daniel Lumpkin, “without being changed.” Daniel was referring to his MAPW Capstone project, “Mercy & Grace: The Work of Death Row and Prison Chaplains,” in which he shadowed Chaplain Bernard Miller at Georgia Diagnostic and Classification Prison’s death row. The project recorded the work of the Chaplain and the stories of many of the death row inmates and their families. Listening to Daniel, it occurred to me just how varied and important so many of the MAPW students’ projects are. I am proud that MAPW allows for this variety and supports students in sometimes difficult projects and travels to presentations that build their careers but also serve the interest of the greater community.

In the past academic year, MAPW students presented at conferences more than a dozen times. Most of the conferences were within the eastern US, but some were as far away as Rome, Italy and London, UK. Supported by MAPW and Graduate Student Association funds, travel to conferences is considered an important aspect of MAPW’s learning experience as it provides opportunities for sharing ideas with and learning from others outside of the MAPW, and building professional networks. Conference presentations also support the development of students’ academic and career goals.

For example, 2018 Research Award winner Bailey McAlister studied the use of gendered language in university writing centers, exploring how tutors engage with students. She also coined the term “signifier literacy” to explain how First-Year students interact when writing online. She presented on this work at various conferences, most recently the College English Association Conference in St. Petersburg, Florida. Her presentations result from her MAPW course studies, but also from her hands-on experiences as both a research assistant and a teaching assistant. Now, her research is being disseminated for the benefit of other tutors and teachers through academic publications like *Southern Discourse*. Bailey graduates from the MAPW in Summer Semester 2018 and begins her studies as a doctoral candidate at Georgia State University in the Fall Semester.

MAPW students also work with a variety of community partners as interns and consultants. One exciting project is *Green Card Youth Voices: Immigration Stories from an Atlanta High School* in which MAPW award winners Estefany Palacio and Kelsey Medlin, along with Dr. Lara Smith-Sitton’s editing class transcribed and edited the stories of immigrant children for publication.

I invite you to read more about the work of MAPW students in this issue of *MAPWriting*. From its inception more than two decades ago, the MAPW program, through its faculty, students and more than 700 alumni, has made a powerful impact on professional writing in our region. The MAPW program is committed to giving its students the opportunities, networks and breadth of study to pursue meaningful projects that make positive change in our community as our community also changes us.

Grant Writing

Students Engage in Real-World Projects



Dr. Elizabeth Giddens
Photo taken by Sarah Jones

The MAPW Grant and Proposal Writing course presents students an opportunity to research, plan, draft, and finalize a set of proposals including a business sales proposal, a letter proposal to a foundation, and a grant application to a government agency. The assignments also involve students in work with actual organizations or clients, as well as in collaboration with classmates and organization representatives. Dr. Elizabeth Giddens, teaches the course, and in the following Q&A, she provides some insight into the course content and opportunities for professional development.

Could you provide a brief description of the Grant and Proposal Writing course and your favorite part about teaching the course?

It's a course to introduce folks to proposal and grant writing. Because almost every professional writer will work on a proposal at some point, MAPW students in all three concentrations—as well as students from other disciplines—benefit from learning how to locate, read, and respond to calls for proposals. Creative writers are likely to write for funding to support their work. Nonprofit writers will write case statements, letter proposals, and competitive proposals for their employers, and business writers will work on sales proposals. Proposal writing is ubiquitous in professional work.

I enjoy seeing students engage in the creative and strategic process of responding to a Request For Proposals (RFP) and designing a proposal that is compelling and pragmatic. It's no good to write a proposal for work that cannot be done on time and on budget, so writers have to work within constraints, and that process is quite creative.

What sort of projects are developed in the class? What is your favorite one and why?

Students write a business proposal, a letter proposal, and a narrative for a competitive foundation or government proposal. They also conduct peer and green-team reviews of others' draft proposals and proposal ideas. I like the green-team reviews because they encourage students to offer each other constructive advice and brainstorming in real time.

Could you share with us some of the student projects that have been submitted and have led to funded grants or to job opportunities?

Over the years a number of students have included the work from this class in their portfolios and résumés. The class has helped students get jobs in nonprofits and in government offices.

In addition to hands-on experience with proposal and grant writing, what other professional development opportunities have you seen the students develop throughout their time in the class?

Students learn to collaborate, to read carefully, and to revise with the particular needs of an audience in mind. To write a good proposal one must, in turns, craft compelling, even poetic prose as well as practical and precise explanatory prose. Writing proposals engages the full range of writing skills from envisioning, creating, planning, researching, and revising to refining and polishing. Proposal writing is a demanding, complex task, but it is also something that an engaged student can learn and succeed at. Professional proposal writers are well paid for their skills, too.

Technical Writing

Student Projects Relate to Career Goals



Dr. Sergio Figueiredo

The Technical Writing course is a class focused on guiding students through the creation of technical documents for clients, consumers, and the general public. Some of the content discussed in the class includes the history, function, theory, and ethical practice of technical writing. Dr. Sergio Figueiredo teaches the course. In the following Q&A, he provides some insight into the course content and opportunities for professional development.

Could you provide a brief description of the Technical Writing course and your favorite part about teaching the course?

The purpose of the course is to professionalize students by covering the fundamental subjects that, in my opinion, inform all technical communication and applied writing practices. Practically, this means beginning with a discussion of the histories, philosophies, rhetorics, and ethics of technical communication. In addition, the course aims to prepare students to consider the ways in which research is a way of life in the field, how studies of workplaces and organizational cultures undergird communication practices, the need to develop effective collaborative practices, and how to present material in a way that functions most effectively for users.

My favorite part of teaching this course, though, is that I see it as a foundational course for students who identify Applied Writing as their primary track,

and that I get to professionalize students. And by professionalization, I do not mean some formalistic or standard practice of professional conduct. Rather, my sense of professionalization refers to something that taps into the strengths of each student. Seeing each student develop this sense of professionalization and professional conduct for themselves is probably the best part of teaching this course (other than hearing about students finding jobs using what they have learned in this course).

What sort of projects are developed in the class? What is your favorite one and why?

Some of the more common projects include case studies that apply technical communication theories/heuristics covered in the course, a project proposal or recommendation report for a public institution (e.g., government body), a style guide for a given publication, a handbook for a particular workplace, video tutorials/instructional videos, and the like. Some students, those with more academic interests, are given the option of completing, for their final project, a research essay that engages with some current conversation in the field, such as the role of social justice in technical communication practices. Other students have the option of developing more creative projects.

While I do not usually like to identify a “favorite” project, I do have one in mind that took me by surprise in the best of ways. The project combined elements of multiple topics we covered in the class—the history of the field, early frameworks of the field as it was being formalized that marginalized domestic work, and visual communication. The project built on research into Ibn Sina Avicenna’s poem from the 13th century that was used to transmit Arabian knowledge about medicine to Europe and the role poetry played in teaching pre-literate people (particularly women) how to take care of their bodies (hygiene)—basically, poetry functioned as a mnemonic device. The student, who was once trained as a fine artist and continued to work in the fine arts, built upon this history to develop a creative project that illustrated a series of these medieval poems designed for contemporary audiences.

Could you tell us about some of the student projects that have been created and have led to professional development opportunities beyond the classroom?

The one project that comes to mind is a project that emerged from one of my Web Content Development courses, there was a student who decided to develop the final project as a website revision for the Atlanta Public Schools After School Program. While that project didn't end up being adopted by the APS, that project did set the groundwork for that student's capstone project—a website redesign for a small business, including payment systems. The student completed a full audit of the website, prepared a recommendation report and proposal for a revised version of the business's website, completed a revision of the website for that business, and a handbook for how to maintain and update the website for the business owner. That website redesign was adopted by the business and is currently in use. Similar projects have emerged in the Desktop Publishing and Document Design course I've taught over the past 6 years, including menu redesigns, a visual style guide for a press, and redesigned flyers for student organizations.

In my Technical Writing this semester (Spring 2018), one student has used what he's learned in the course to apply for a technical writing position with a large software company in another state. That student's application resulted in a successful interview that has resulted in a follow-up interview on-site—the company is flying the student in for an in-person interview.

In addition to hands-on experience with technical writing, what other professional development opportunities have you seen the students develop throughout their time in the class?

MAPW students have a lot of opportunities for professional development on campus. One of our students has adapted material from their coursework to develop the *MAPWriting* magazine and to secure a position working with the KSU Digital Commons as a GRA. Another student, from a few years back, started a small business focusing on providing editing and tutoring services to individuals and small businesses. That business was the result of a course project developing promotional materials for a surfing education business, which the student continued to work on beyond the semester in which the course was taught.

Have you taught or will you be teaching any other classes that may have a similar approach to professional development like technical writing? If so, could you provide some info about them?

I've taught three additional courses in the MAPW that are designed for professional development, including Desktop Publishing and Document Design (PRWR

6550), Web Content Development (PRWR 6850), and Writing for Social Media (PRWR 6570). In the Fall 2018 term, I'll be teaching PRWR 6550 in a new format: Design for Publication—this new format reflects the MAPW faculty's decision to update the course to better reflect the kinds of professions for which we aim to prepare students. Design for Publication will focus on preparing students to work as designers and production editors for presses, including for presses the publish novels and nonfiction print books, ebooks, and projects that treat the book as a part of the story experience (i.e., J.J. Abrams and Doug Dorst's *The Ship of Theseus*). Since I work as a production editor for an academic press, student will have the opportunity to work with me on books in the production stage of the publishing process.

The Web Content Development course is also being updated to be a Multimodal Composition course, which will focus on producing multimedia writing projects for a variety of industries beyond book publishing. The last time I taught this course, I taught it as a Multimedia Composition course that focuses on new media forms, including webtexts, audio, and video projects. One student in this course developed a podcast that was featured on the KSU homepage as an example of what industries the MAPW can help prepare students to enter.

In the Fall 2017 semester, I taught a version of the Writing for Social Media course focused on Mobile Storytelling and Public Memory. In this course, students develop augmented reality stories for a host of purposes, including tourism and creative nonfiction. While the professional development aspect of this course may not be as obvious, the works students composed were fascinating. One student explored the potential of mobile and locative media to help develop fundraising practices for nonprofits; one student explored the potential of mobile media to explore the legacies of racism in their hometown; and one student explored the potential of mobile storytelling to encourage citizens to consider the local mythos of their hometown (ghost stories).

The courses I teach are designed to allow students to develop their projects that relate to their career goals, which is why I tend to focus on theoretical understandings of how new media and experimental composition practices can be used to extend the work they are already familiar and comfortable completing. Professionalization is not just about learning the standards and best practices of a field, but also about learning those fields in order to discover how they may contribute new approaches and practices to how those fields function. As professionals, we are not meant to maintain the status quo of our fields; professionals attempt to innovate and add something new to how people working in those field do the work that they do.

Internships

Students Engage in Community and Find Careers



Dr. Lara Smith-Sitton

The internship course provides guided and supervised practical experience to participating MAPW students. Each internship is chosen according to the students' concentration, allowing them to further explore their professional interests. Dr. Lara Smith-Sitton is the English Department's Director of Community Engagement, and the Q&A below explores her involvement with the Department's community engagement work, as well as her work with students regarding professional development, both in and outside of internships.

What is your role in the department with respect to professional development of MAPW students?

One of my scholarly interests relates to the pre-professional needs of students and the expectations of twenty-first-century employers. I build upon this research within our Department to help writing and English studies students prepare for rich and valuable careers and professional endeavors. I also work within the broader community to educate employers about the qualifications and abilities of our students in our program. These are some of the responsibilities of my role as the Director of Community Engagement. Yet, I am well-aware this work is not completed by me alone—we have a rich, engaged faculty who also supports our program and students. I just have the privilege of really dedicating a substantive amount of time to this alongside of my teaching.

Specifically, there are three primary ways that I work within the English Department to support the professional needs of our students. First, my teaching focuses on writing, editing, and rhetoric courses. Within these classes, I include community-engagement projects and other activities that explore how the academic and theoretical content explored within those courses transfers to opportunities outside of classrooms. Second, as the English Department's Director of Community Engagement, I oversee the internship program and work to not only identify and build community partnerships that serve the interests and needs of our students but also reveal to organizations in the community the range of skills and abilities of our students.

I also teach PRWR 7600, the practical internship course. Third, I am here as a resource for students supporting individual career goals. This facet of my work gives me the opportunity to help students in a variety of ways, for example the development of writing or project portfolio content, creation of strong resumes and/or vitas, drafting of graduate school application materials, crafting capstones that articulate students' unique research and practicum interests, and preparing students for job interviews. I recognize that the KSU Department of Career Development and Planning also works to support our students, but I approach these topics in ways that specifically serve our disciplines. I want students to maximize their MAPW program efforts and see how they can reach their goals and compete for the positions they feel would benefit them professionally—I am glad to be help with these explorations and efforts.

In your experience, what kinds of opportunities have been created between the MAPW program and the community that allow for professional development of our students?

When I joined the faculty in 2015, the MAPW program had a strong presence in the community because of the students in our program and the work of our faculty. I, however, was hired to develop more opportunities that help the professional development of our students. The department has really done so much over these past few years. First, I would have to say working to expand internship experiences for graduate students to explore career opportunities in the Atlanta community is one of the most significant projects I have undertaken. We had some existing

partnerships, but I am working to develop stronger relationships so that the internship providers look to our program first for interns. This calls upon me to gain a better understanding of the professional interests of our students as well as projects that could lead to practicums and other capstone-related work. For example, Peachtree Publishers has a strong framework for internships, but we helped one student build upon an editorial internship to develop a style guide that provided for a practicum capstone project and content for her writing portfolio. Another example is a student who had an interest expanding her understanding of community-engaged and service-learning pedagogies. Recognizing that she intended to pursue teaching at the university level, we constructed an internship that gave her the opportunity to learn about these topics and construct pedagogically-sound projects that she could not only implement within her composition courses but also develop a research project that strengthened her PhD application materials.

Could you provide a brief description of the internship course?

I think of the internship itself as a text book for the course, so you first have to get an internship and apply for internship credit. Throughout the course of the term, students attend group and individual internship conferences to discuss topics related to their internships and learn about the experiences of other MAPW students. In the internship conferences, we discuss assignments and the learning outcomes for the course. Largely, I teach the course as an advanced writing course where students have a series of assignments to choose from that work to enhance their individual internship experiences and prepare them for future professional opportunities. For example, a student may elect to craft a written biographical sketch that they will use for a writing portfolio or develop a video biography or resume. Students also select a book that directly informs their internship responsibilities and write a book review. Other assignment options include a self-evaluation with reflective writings in the form of behavioral interview question responses and conference abstracts or proposals. Many students have come back to advise these assignments were so valuable. One student who will be on the market in the fall advised that in looking at job postings, some companies are requesting a video resume—she is so glad she has one to submit! Other students have published their book reviews in scholarly journals, which provided publications for their resumes or vitas and strengthened their PhD program applications. These assignments are meant to give students opportunities to learn how to prepare these kinds of deliverables and receive critical feedback that will allow for finalizing them for future use.

The internship course provides opportunities for students to maximize their experiences through faculty support, assignments, and discussion throughout the internship period. I am able to support students and the internship providers to build valuable internship experiences—this, I believe, can transform internships into rich experiences. I hope to grow the enrollment in this course in the year ahead. The opportunity to teach a class that provides for a space for these kinds of practical, challenging writing assignments with a career focus is helping our students achieve their professional goals once they leave the program—well, even while they are still in the MAPW program. I hope more students will seize the opportunity to gain practical experience while continuing to advance their writing and research abilities.

How do these professional development opportunities help the students?

As I mentioned above the practical, direct conversations about not only jobs but also what is needed to compete for jobs just helps our students connect the dots to reach their career goals. I also want to add that I think education is about experience and learning. The more students know, the more prepared they are to make deliberate decisions about how they spend their time and where they place their energies. I spent a good amount of time discussing the practical, pragmatic facets of my work, but I also believe these initiatives serve the personal interests of our students. Many are in this program because they love writing—all kinds of writing—writing that is found in so many different forms and locations. Professional development gives individuals options—options for work and knowledge about the opportunities that may exist for them beyond this program to engage in the world of writing for personal or professional enjoyment.

I believe that it is hard to get where you are going without a map. Professional development is about creating a map—you may take detours or change your final destination—but a map calls you to plan, know what to pack, and get going on the road to somewhere new. And with this map, you know you are headed somewhere and prepared for a variety of stops along the way.

The Crambo

The Crambo is the MAPW's new digital literary magazine. It is a magazine created and edited by MAPW students and is open to all graduate students from any university interested in submitting original work in the genres of poetry, short fiction, creative nonfiction, screenplays, and visual art.

What started as a discussion to revive the *Red Clay Review*, turned into the creation of a brand new publication for the MAPW, *The Crambo*, a literary magazine that features publications from writers and artists worldwide. With an inviting approach to creative works that goes beyond words on paper, *The Crambo* is a reflection of hard work, collaboration, and teaching, as it is a publication created and edited by students of the MAPW program. The magazine is open for graduate students from any university to submit their original, unpublished works in the genres of poetry, short fiction, creative nonfiction, screenplays, and visual art.

Fall 2017 marked the first semester where the Careers in the Literary Arts course, taught by Professor JoAnn LoVerde-Dropp, created a space where students would not only learn about the different careers in literary arts, but also be part of the creation of the magazine. Professor LoVerde-Dropp mentioned that out of the thirteen students that enrolled in the class, editorial roles were assigned according to each student's comfort level. Once everyone was settled in their editorial positions, the team began their work with taking submissions, finding qualified reviewers for the submitted work, and writing submission, rejection, and acceptance letters.

The class itself presented both academic and professional development opportunities for the students. "We researched other literary magazines and wrote about how they were put together, including their submission requirements, content and design. We also wrote and submitted pieces of writing to other literary magazines to understand what the submission process is like for writers," mentioned Zach Zoeller, Design Editor of *The Crambo*. The students also had to research about the different editorial positions and present to the rest of the group about their findings.

According to Professor LoVerde-Dropp, having the students submit their own work to other literary journals, "helped them tremendously to understand how the process works." The assignments were a way for students to experience the realities of the publishing world in order to better prepare them for their roles as editorial members of the magazine and provide them professional development opportunities that will later on serve them in their careers.

Another positive aspect of participating as an editorial member is the experience gained with working on a digital publication. Unlike traditional literary magazines, *The Crambo* is digitally published. It is hosted in the digital repository of the KSU Library, the Digital Commons. This arrangement also exposed students to digital publishing and platform management.

"I enjoyed my time working on *The Crambo*. Everyone seemed focused on the goal of making the magazine great. Ego did not play a role in decisions," Said Pearlie Harris, Design Editor. "In fact, we had long discussions about the FAQ and Submission Guidelines. Still, we made decisions based on what was best for the journal," she continued. While a new set of editorial members will arrive for Fall 2018, several of the Fall 2017 students will still be working on the magazine in a consultant basis, further developing their publishing skills.

The first issue of the magazine has been published and can be found in the [Digital Commons](#).

Kelsey Medlin



Kelsey Medlin—Photo courtesy of
Samantha Ansley Photography

Kelsey is an MAPW alumni with a degree in Creative Writing and an Applied Writing supporting area. She graduated July 2018. The questions below reflect Kelsey's Spring 2018 semester.

In a few sentences, please describe your internship position, so that our readers get to know a little more about what you do.

This semester, I am working as Dr. Regina Bradley's editorial assistant as we develop the first draft of her upcoming novel. Each week, she sends me a draft of her chapter, and I provide feedback on what the development of plot, setting, and characters.

How long have you been in this internship and how did you find out about its availability?

This is actually my second semester working with Dr. Bradley as her editorial assistant. Last summer, I was informed through another graduate student that the English Department was looking for an editor for a new faculty member who was developing her new book. In the fall of 2017, I joined Dr. Bradley's writing process as she wrote her academic book about the OutKast and the Hip Hop South, and once

that book was completed, Dr. Bradley asked me to continue in the spring to work with her on her novel.

What was the process for you to apply and pursue your internship?

When I heard about the internship, I was connected with Dr. Smith-Sitton who asked me for my resume and cover letter to pass along to Dr. Bradley. A week or so later, I received news that I was accepted for the position. Dr. Smith-Sitton and I then filled out the paper work to receive credit for the internship through the university. The process required me to make an account and apply for the internship through HandShake.

Are there any specific reasons surrounding your professional development that led you to this internship? If so, please share them with us.

I have wanted to be an editor in the publishing industry since high school, and my first course in the MAPW program, Issues and Research, led me to develop a scholarly paper on how a predominantly white publishing industry affects minority writers, especially in a current industry culture that is calling for more diverse titles and authors. This topic is very dear to my heart as I wish to be an thorough yet thoughtful editor when I work with my future authors. If my experience as a writer has taught me anything, it's that writing is deeply personal and requires a lot of trust between the writer and editor as it is developed. My research opened my eyes to the fact that authors of color cannot trust their editors or publishers for fear of erasure and homogenization in order to be validated as "good" writing and published. This research has led me to want to challenge myself and reflect on my own editing process, so when I heard about Dr. Bradley's internship and her topic, I knew that I wanted to work with her so that I could grow as an editor.

How do you think this internship has helped you professionally? Any new skills or renewed skills that you may have developed as an intern?

Working with Dr. Bradley has helped me exponentially over these past two semesters. Under her guidance and through her academic and creative work, I have been challenged to reflect on my own editing process, to question why I make the comments that I make. Is it because of my own

cultural bias or something truly missing in the story for it to be clear? Dr. Bradley has also introduced me to a wide range of authors and stories that are outside of the white, straight, male cannon that has dominated my reading. By stepping outside of this hegemonic collection, I have widen my tools and techniques to better gauge what makes up a “good” story. This expansion has also helped my research and the development of my capstone as a call for this majority white industry to redefine and reflect the criteria they compare writers of color to when they edit.

Any special stories about your internship? Funny moments? Insightful moments?

Every meeting with Dr. Bradley is a joyful experience. She is incredibly funny and so much fun to work with. We keep each other laughing in our sessions. Plus, we are both big nerds, so we often dovetail to talk about the newest fantasy book or comic that just came out. We’ve spent quite a bit of time talking about “Black Panther,” but the cool thing about those conversations aren’t just that we get to “nerd out” but we are able to discuss them more deeply than the surface level conversations I have with people outside of academia. Together, we can talk about the art of storytelling and the way writers of color write themselves into existence, which is one of the most amazing parts of my internship with her.

Have you participated in other internships that may have provided you with professional development opportunities? If so, could you briefly tell us about them?

I have had the most wonderful internship opportunities through KSU. For a time during my undergrad, I was a double major in theatre and English. Through the Theatre and Performance Studies department, I was able to intern with the Center for Puppetry Arts as the understudy for the Fish in *The Cat in the Hat*. That show and the experience taught me a lot about the art of storytelling through performance. In my English degree, though, I had the opportunity to intern as a publicity and marketing intern for Peachtree Publishers, a children’s publisher in Atlanta, for a semester. The following semester, I moved into the editorial internship with the company, which led to me joining their company upon graduation in May 2016. Both internships with Peachtree Publishers provided me with knowledge about how the publishing industry works and the different departments and affirmed my desire to be pursue editing as a career path.



Kelsey Medlin—Photo courtesy of Samantha Ansley Photography

Bailey McAlister



Bailey McAlister at the College English Association conference in St. Petersburg, FL

Bailey is an MAPW alumni with a degree in Rhetoric and Composition and an Applied Writing supporting area. She Graduated July 2018. The answers below reflect Bailey's Spring 2018 semester.

In a few sentences, please describe your GTA position, so that our readers get to know a little more about what you do.

I am a Teaching Assistant in our First-Year Composition (FYC) department. I taught ENGL 1101 last fall, and I now teach ENGL 1102. My first two semesters, I underwent training for teaching—this involved taking pedagogy classes, working at the Writing Center, and shadowing a FYC professor. Now I teach two classes each semester. In the fall, I taught rhetoric and style for ENGL 1101, and I used food/drink writing as my course theme. Currently, I teach research and writing in ENGL 1102.

How long have you been in this GTA program and how did you find out about its availability?

I have been a GTA since entering the program (fall 2016), and I heard about it as an undergrad here—I worked at the Writing Center, and the director informed me about the program and the GTA.

What was the process for you to apply and pursue your GTA position?

I applied for the MAPW program and the GTA position at the same time.

Are there any specific reasons surrounding your professional development that led you to this assistantship? If so, please share them with us.

When I was nearing the end of my undergrad education and going towards graduate school, I knew I wanted to pursue a career in academia, but I didn't know which specific career path I wanted to take. I knew a GTA would allow me to use my teaching skills (my undergrad degree is in education) at a level and in a subject that fit me better. I didn't know if I wanted to be a professor in the future, but I knew I wanted the experience, and I knew I'd be good at it.

How do you think this assistantship has helped you professionally? Any new skills or renewed skills that you may have developed as a GTA?

Now that I am teaching FYC, I feel like this is definitely a career option for me. I did not expect to like teaching so much. The biggest thing I've learned as a GTA is how to keep up with relevant information. As a teacher, it's important to be aware of current information in academia in order to best serve the students.

Any special stories about your assistantship? Funny moments? Insightful moments?

I actually experienced many special, insightful moments throughout my teaching. When I taught 1101, I was surprised everyday by how important rhetoric is in food/drink writing, and I was constantly finding new material for my students to work with—restaurant reviews, news articles, academic essays about food, recipes, menus, etc. One of the best moments was when I brought in a guest speaker—the students were very interested, and they asked him lots of good questions. Most of this semester's classes just involve me giving a bit of guidance about writing and letting the students go through the composition process on their own. I feel more like a mentor than a lecturer, and I'm intrigued by all of my students' research paper topics so far.

Have you participated in other assistantships or internships that may have provided you with professional development opportunities? If so, could you briefly tell us about them?

Over the summer, I worked with Loretta Daniels in the Graduate College as a writer and editor for the *Graduate College Magazine* and Graduate College Newsletter. This GRA was super important and super impacting. This was the first time I learned how to do PR work and journalism writing, which helped me develop my writing skills in other areas. I now am very good at figuring out how to tailor my writing skills to fit the needs of different writing fields. I also made many professional connections with people in graduate programs all over KSU—I would have never gotten to know these people had I not interviewed them for the Graduate College publications. There are so many graduate programs here that I had never even heard of! I plan to work with Loretta again this summer.

Dustin Ledford



Dustin Ledford--Photo taken by Kelsey Medlin

Dustin is an MAPW student pursuing a degree in Composition and Rhetoric with an Applied Writing supporting area. He plans to graduate in Spring 2019 after finishing his capstone.

In a few sentences, please describe your GTA position, so that our readers get to know a little more about what you do.

Some people may know teaching assistants as aids to professors who help them grade, take attendance, and address student concerns. In the MAPW it's a bit different because I operate as a full instructor in English 1101 and English 1102 classes. I teach two courses during the semester with all that entails—teaching class, grading papers, and holding office hours. It can be a lot of work, but it can also be very rewarding.

How long have you been in this GTA program and how did you find out about its availability?

I've been in the program since fall of 2016 and teaching since fall of 2017. GTAs in the MAPW spend their first two semesters working in the Writing Center while they develop their courses and practice writing pedagogy and strategies for helping students develop as writers. I learned about the program through a colleague of mine who graduated from the MAPW several years ago, actually. When I was accepted into the program I was sent information on several different funding opportunities, including GTA positions.

What was the process for you to apply and pursue your GTA position?

Once I was accepted into the MAPW, I applied for a teaching assistantship. Since I've spent the last few years working part-time as an English instructor at a technical college, I wasn't nearly as intimidated by the prospect of teaching as I would have been had I applied right out of my undergraduate program. Even with that experience, however, I've learned a great deal about teaching writing and working with students to help them become better writers.

Are there any specific reasons surrounding your professional development that led you to this assistantship? If so, please share them with us.

I've already been teaching for a few years in the technical college arena, but I knew I needed to pursue a master's degree if I wanted to advance professionally into a full-time position. The MAPW program drew me in because it's such a diverse set of concentrations where I could improve my teaching while also delving into other types of writing like grant and technical writing.

How do you think this assistantship has helped you professionally? Any new skills or renewed skills that you may have developed as a GTA?

I am certainly a much more experienced and well-rounded teacher than I was when I started the program. In honesty, since I was not a English education major there was a lot I needed to learn about strategies to better teach writing. I had the fundamentals through experience, but this program gave me a lot of theory and opportunities to practice that. Additionally, the faculty involved in the TA program, like Dr. Harris, Dr. Odom, and Professor Greil, have been a great help in sharing their own experiences teaching.

Any special stories about your assistantship? Funny moments? Insightful moments?

I think teaching is full of special (and funny) moments in general. One that stands out in particular though was reading my first batch of course evaluations. I was dreading opening them up because I tend to be pretty critical of myself at times, but I was thrilled with some of the rave reviews I received from some of my students. For the most part they were very positive, and it made me realize students do tend to look for the best in their teachers if you treat them fairly and try to help them where you can.

Have you participated in other assistantships or internships that may have provided you with professional development opportunities? If so, could you briefly tell us about them?

Since GTAs don't teach during the summer, I worked as a marketing assistant with Professor Grooms this past summer. Since there are a lot of rules and regulations regarding how the university is represented and what gets sent out to potential students, I mostly did research on potential opportunities to showcase the program to various colleges, businesses, and nonprofits in the area. It gave me a new appreciation for just how many opportunities there are to write professionally in and around Atlanta.

Daniel Lumpkin



Daniel Lumpkin with Chaplain Miller and Ms. B

Daniel is MAPW an alumni with a degree in Applied Writing and a Rhetoric and Composition supporting area. He graduated Spring 2018.

My MAPW concentration and support area are: Applied Writing and Rhetoric and Composition

My capstone project: "Grace and Mercy: The Work of Death Row and Prison Chaplains"

My capstone committee: Dr. Sergio Figueiredo and Dr. Chris Palmer

On capstone planning:

I was interested in true crime stories and how, fairly recently, we've seen true crime series (like, the Serial podcast or Netflix's "Making a Murderer") really capture a large audience. I was also spending a lot of time thinking about the ethics of these types of projects. For example, there was a three-part documentary done by HBO called "The Memphis Three" or Errol Morris' award-winning true crime

documentary "Thin Blue Line" that helped free men from prison due to good journalism. There's power there and important work can be done, but these new series seem to rush into stories hoping for those results without taking the necessary steps to ethically look at how the story is being portrayed to the audience. I was also reading a lot of Jack Olsen, and he was really into ethics of true crime.

For me, I couldn't get away from his quote about portraying the victim empathetically and the perpetrator as a human being. He said "if true crime writers don't do that, they're just writing pornography." I couldn't shake the fact that writing about crime would draw in certain readers that enjoy reading about evil for entertainment. I didn't want to participate in fueling that, so I considered writing about inmates but I still couldn't escape that inmates would be seen as one-dimensional criminals if they were the primary focus. That led me to ask, "Who views inmates in prison as more than just inmates?" I couldn't find a better answer besides the chaplains. So I decided to do an expedition where I would shadow death row and prison chaplains.

On capstone research:

I contacted a bunch of chaplains in several states. Some almost hung up immediately and others were more supportive, but really the only place I got any traction was Georgia's very own death row prison in Jackson. Once Chaplain Miller realized I wasn't interested in showing the prison or chaplains in a bad light and that I was genuine, he set it up for me to visit. I shadowed him for close to two weeks and during that time I saw a lot. Jackson is not only a death row prison, it is a super-max and high-security facility with low-security dorms. It is also the diagnostic prison (meaning every inmate that is convicted in the state is sent to Jackson first to be evaluated for several things before he or she is shipped to a permanent location somewhere else). I was in "The Hole," I was in the mental ward, I made several friends on death row. I talked to Carlton Gary a day before he was executed. I saw what the work of a prison chaplain was and why it is so difficult and so important.

For those who are starting to think about capstone:

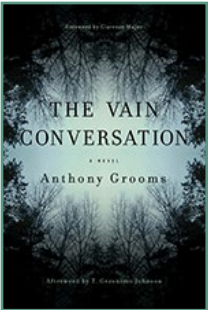
My serious suggestion is find what interests you and discover what makes you uncomfortable. Honestly, that should make a great thesis every single time you do this. I was really lucky with mine. I think a lot of students in the program are encouraged to simply expand on a project that they did earlier in the program or to consider subjects that are easy. There's a lot of work being done in identity politics that is fairly easy because it is difficult to criticize. If it's criticized or questioned at all, it is seen as more of a personal attack rather than academically critical. So it's rewarded, almost knee-jerkingly so. I suggest something that is much more of a challenge, something that is easy to criticize and something that really makes you dig deep and work extremely hard.

Hard work is good work. Do a new idea. Do something that matters to you. Don't do something that only interests you in the academic sense. Do something that interests you at your core. I wanted to know how to love other people so I went into an environment where loving other people is quite difficult. Other people are way more interesting than "Sexism in 90s sitcoms" or any form lazy and narcissistic research that only makes you feel important when you're talking about it with like-minded individuals or trying to impress your Tinder date. Find the beauty and life through connecting with others that have a different background and mindset than you. If that doesn't interest you, how are you a writer?

PEN

Publications, Events, News

Faculty Publications

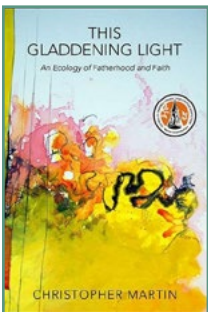


Tony Grooms

Book

The Vain Conversation

University of South Carolina Press, 2018. [Link](#)

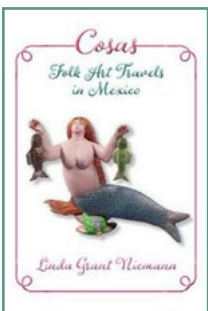


Chris Martin

Book

This Gladdening Night: An Ecology of Fatherhood and Faith

Mercer University Press, 2018. [Link](#)

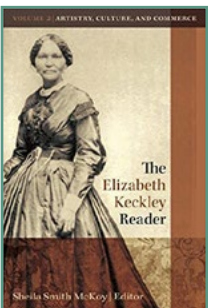


Linda Niemann

Book

Cosas: Folk Art Travels in Mexico

University of New Mexico Press, 2018. [Link](#)



Sheila Smith McKoy

Book

The Elizabeth Heckley Reader

Eno Publishers, 2017. [Link](#)

Faculty Publications (Continued)

Kim Haines-Korn

Book Chapter

"Transforming Curriculum: Re-seeing Rhetoric through a Multimodal Lens"

Designing and Implementing Multimodal Curricula and Programs, 2018. Co-written with Kendra Hansen.

William Rice

Short Story

"Off the Grid"

Gray's Sporting Journal

Alumni Publications

Allison Bennet

Book Review

Allen Brizee and Jaclyn M. Wells's Partners in Literacy: A Writing Center Model for Civic Engagement.

Community Literacy Journal, vol. 12, no. 2, Spring 2018 (forthcoming)

Alla Umanski

Article

The Secret to the Best Shabbat? Pizza

Kveller Magazine, 20018. [Link](#)

Bailey McAlister

Online Manual

"Rhet Guide," May 2018. [Link](#)

Research Essay

"Gendered Language in the Writing Center"

Southern Discourse, Forthcoming Fall 2018

Student Publications

Ed Gadrix

Book

Panther Pride: The story of sports at Georgia State University ... and the heroes and heroines who forged a great tradition

Outskirts Press, 2017. [Link](#)

Laurel Ann Lowe

Poems

"Blackberry Summer," The Crambo, Vol. 1 Iss. 1. [Link](#)

"Bastard's Ghazal," The Ghazal Page, Iss. 76. [Link](#)

"Every Fifty-three Days," Poets Reading the News. [Link](#)

Faculty News

Regina Bradley was selected to participate in the prestigious Tin House Summer Workshop this July. Regina will be working with Tayari Jones (An American Marriage, Silver Sparrow) on her first novel, *The Ghosts Come Home*.

The first online interviews from Jeanne Bohannon's [Atlanta Student Movement Project](#) are accessible on KSU's Scholarly Online Access Repository. Jeanne has also been awarded the CHSS Teaching Incentive Grant to support her #ATLStudentmovement project in the fall WRIT 3150 course.

Alumni News

Kendall Klym has won an Alumni Fellowship to the 2018 Martha's Vineyard Institute of Creative Writing summer workshop in June.






Karen Pickell's micro-press, Raised Voice Press, is extending its first submission deadline until June 30th. For more details, visit her [website](#).

Bailey McAlister presented at the University of Florida's Pedagogy, Practice, and Philosophy conference in January and at the College English Association conference in April 2018. She was also accepted into Georgia State University's rhetoric and composition PhD program and accepted a position as a Teaching Assistant at Georgia State University.

Georgia Author of the Year Award nominees include MAPW alums: Sally Kilpatrick, Christopher Martin, Bobbi Kornblit, and Man Martin. Faculty member Aaron Levy and current student Ed Gadrix were also nominated. Four of the nominees won in their categories: Sally Kilpatrick for Romance novel, Christopher Martin for Memoir, Man Martin for Literary Fiction, and Aaron Levy for Young Adult Fiction.

Congratulations!

to MAPW Alumni, Students and Faculty, and all GAYA Awardees and Nominees



Bobbi Kornblit, Aaron Levy, Man Martin, Christopher Martin, Sally Kilpatrick, and Edward Gadrix

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Student News

Emily Deibler presented at the Southeastern Writing Center Association conference in Richmond, VA.

Ed Gadrix appeared in the off-Broadway production of *In Three Days*, April 6th through 8th. The play, by Atlanta playwright, Ted Johnson, has been previously performed at Metro Atlanta's [7 Stages](#) in Little 5 points, and Marietta's [New Theater in the Square](#). The off-Broadway production was performed at the 44-year legendary [Black Spectrum Theater](#) and produced by the New York production company of New Style Entertainment, Inc and New York entertainment executive, Gregory Hudson. Gadrix appears as the father of the co-protagonist in the play and the powerful and moving dialogue between the two is a critical focus in the resolution of their previous enmity.

Laura McCarter will be presenting at the International Congress on Visual Culture in Rome, Italy. Her presentation is titled "The Visual Language of Screenwriting."

Student News (Continued)

Valerie Smith, who graduated from our MAPW Program in May, received the Best Graduate Oral Presentation Award for her presentation at the Symposium of Student Scholars last week. Here is an excerpt from Amy Buddie's notification, which offers quite a testimony to Valerie: "The judges were very impressed with your poetry reading, and the competition this year was fierce (this was the largest Symposium in its 23-year history)."

Laurel Ann Lowe's poem "Every Fifty-Three Days" was featured in the poetry wheels in Professor Erin Sledd's Breath of the Compassionate installation on Marietta campus in celebration of Equinox Week. Below are some images of the installation, courtesy of Professor Sledd.



Breath of the Compassionate, Erin Sledd



Breath of the Compassionate, Erin Sledd

MAPW students and alumni were honored during the 2018 Spring Capstone Reading Event with the following awards:



Allison Bennet, Estefany Palacio, Kelsey Medlin,
Bailey McAlister, and Valerie Smith

MAPW Exceptional Teaching: Allison Bennet
Publications: Valerie Smith
Exceptional Service: Estefany Palacio
Community Engagement: Kelsey Medlin
Public Service: Daniel Lumpkin
Research: Bailey McAlister
Distinguished Alumna/us: Christopher Martin

Resources for Writers

[MAPW Website](#)

[MAPW Facebook](#)

[MAPW YouTube](#)

[KSU Writing Center](#)

[Georgia Writers Association](#)

[Atlanta Writers Club](#)

[KSU English Department-Resources](#)

[Atlanta Press Club](#)

[Georgia Center for the Book](#)

[New Pages](#)

[Poetry Atlanta](#)

[Booth Writers Guild](#)

[Play Pen Open Mic](#)

[Writers @ the Wrecking Bar](#)

MAPWriting

Spring 2018

We would like to thank all of the MAPW students, alumni, and faculty who participated in this issue.

Cover Picture: Some of the many publications by MAPW Alumni and Faculty. Photo by Laura Kress

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Senior-Tony Grooms

Associate-Sergio Figueiredo

Are you involved with the MAPW and would like
to be featured in our magazine?

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